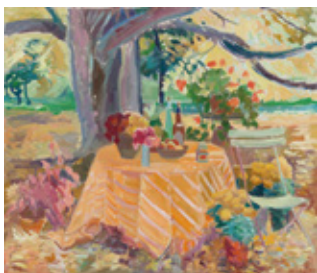




# CLEVELAND ART



## COVER

**Garden Variations,  
Orange and Yellow 1977.**

Joseph O'Sickey (American,  
1918–2013) Oil on canvas;  
152.4 x 177.8 cm. Nancy  
F. and Joseph P. Keithley  
Collection Gift, 2020.171

**Cleveland Art: The Cleveland  
Museum of Art Members  
Magazine**

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Dear Members,

As the leaves change to vibrant orange and red around Wade Lagoon, signaling the arrival of autumn in Cleveland, we welcome our members to enjoy an exciting slate of new special exhibitions and programs.

Fall begins with the anticipated exhibition *Impressionism to Modernism: The Keithley Collection*. The show celebrates Joseph P. and Nancy F. Keithley's extraordinary gift and promised gift of their remarkable, wide-ranging collection. We are immensely grateful to the Keithleys for their transformative gift of more than 100 works of art, which visitors will have the opportunity to experience in its entirety for the first time.

A month later, *Tales of the City: Drawing in the Netherlands from Bosch to Bruegel* opens on October 9. This once-in-a-lifetime exhibition features a wide range of rarely seen drawings from the Albertina Museum in Vienna, one of Europe's oldest and finest repositories of Northern Renaissance drawings. I am thrilled to have Emily J. Peters, our curator of prints and drawings and a specialist in Netherlandish art, share her expertise and enthusiasm for these captivating works.

At the year's end, previewed in this issue, *Photographs in Ink* will be on view in the Mark Schwartz and Bettina Katz Photography Galleries, exploring the use of photo-mechanical processes to widely disseminate images and their adoption by fine artists as content and aesthetic choice. *China through the Magnifying Glass: Masterpieces in Miniature and Detail* in the Julia and Larry Pollock Focus Gallery will showcase the CMA's large number of high-quality, small-scale objects from various Chinese dynasties, which have mesmerized people of all cultures through the ages.

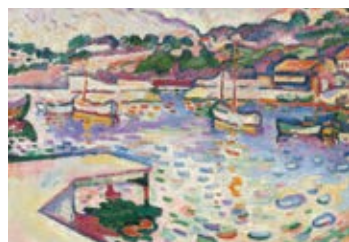
I am also pleased to mention The Art of Ikebana: Japanese Flower Design, an event that will be held at the CMA on September 30. Headmaster Hiroki Ohara will travel from Japan to celebrate the 40th anniversary of the Ohara School of Ikebana Northern Ohio Chapter with a demonstration in Gartner Auditorium. One of the world's leading masters of ikebana, Ohara displays a creative energy and an immense talent that will dazzle the audience. Learn more from the event's cochairs, Ursel Dougherty and Ingrid Lüders, on page 18.

A recent and unprecedented addition to our acclaimed holdings of Chinese art was the gift of *Taihu Stone, Large Perforated Garden Rock* by contemporary artist Liu Dan, arguably the greatest draftsman of modern China's rocks. James and Donna Reid Curator of Chinese Art Clarissa von Spee offers more details about this acquisition on page 22. Finally, we are delighted to share a behind-the-scenes look at our terrific art-handling and packing team in the Department of Collections Management. I hope you enjoy getting to know the staff who ensure our collection is transported and installed most safely.

None of these exhibitions and programs would be possible without you, our loyal supporters and members. As always, thank you for your patronage. I look forward to seeing you soon.

With my gratitude,

William M. Griswold  
Director and President



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### The Keithley Collection

Color, sensation, and memory  
in the gift and promised gift



8

### Tales of the City

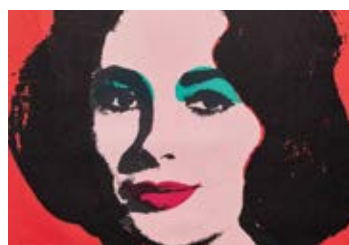
Netherlandish drawing  
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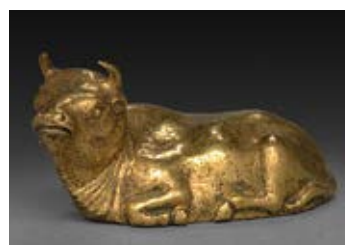
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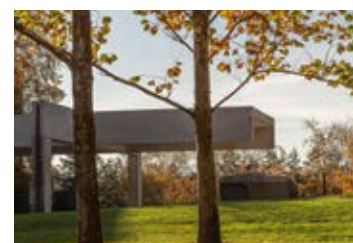
An image of transformation  
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# Color, Sensation, and Memory

Themes in the Keithleys' gift and promised gift

**Heather Lemonedes Brown**

Virginia N. and Randall J.  
Barbato Deputy Director  
and Chief Curator

## EXHIBITION

**Impressionism to  
Modernism: The Keithley  
Collection**

Through January 8, 2023

The Kelvin and Eleanor  
Smith Foundation  
Exhibition Hall

Nancy and Joseph Keithley's gift and promised gift to the Cleveland Museum of Art includes more than 100 works of art. Their collection, amassed over more than two decades, focuses on Impressionist, Post-Impressionist, and modern European and American paintings but also contains variety and depth beyond this area. Their gift features Dutch drawings from the 1600s, Austrian and French decorative arts from the early 1800s through the 1960s, Chinese ceramics from the Western Han dynasty (206 BC–AD 9) through the Qing dynasty (1644–1911), and Japanese ceramics from the Muromachi period (1392–1573) through the 2010s. I met the Keithleys in 2002 and had the privilege of seeing their collection grow and evolve. As we worked on the exhibition, *Impressionism to Modernism: The Keithley Collection*, which shares the Cleveland couple's generous gift and promised

gift in its entirety, I have reflected on unifying themes throughout the collection extending beyond mediums, geography, and time periods.

As Joe notes in a conversation he and Nancy had with CMA director William Griswold—published in the book that accompanies the exhibition—throughout the collection, “color is the constant.” Indeed, visitors to the exhibition will be dazzled by color in the first artwork they encounter in the Kelvin and Eleanor Smith Foundation Exhibition Hall: Georges Braque's *The Port of l'Estaque, the Pier* (1906). Painted when Braque was only 24 years old, the view depicts a harbor at L'Estaque, a fishing village surrounded by rocky cliffs and pine trees in the South of France. The sun-drenched colors of the Mediterranean coast enchanted the young artist, who later recalled: “It was in the South of France that I first felt truly elated. Just



**The Port of l'Estaque,  
the Pier** 1906. Georges  
Braque (French, 1882–1963).  
Oil on canvas; 59.7 x 73  
cm. Nancy F. and Joseph  
P. Keithley Collection Gift,  
2020.104. © Artists Rights  
Society (ARS), New York /  
ADAGP, Paris

TOP

**Tulips** 1914. Henri Matisse (French, 1869–1954). Oil on canvas; 95.6 x 70.8 cm. Nancy F. and Joseph P. Keithley Collection Gift, 2020.111. © Succession H. Matisse / Artists Rights Society (ARS), New York

BOTTOM

**The Pink Cloud** c. 1896. Henri-Edmond Cross (French, 1856–1910). Oil on canvas; 54.6 x 61 cm. Nancy F. and Joseph P. Keithley Collection Gift, 2020.106

think, I had only recently left the dark, dismal Paris studios where they still painted with pitch!" The artist's enthusiasm and vigor were reflected in the powerful strokes of orange, pink, blue, and violet oil paint that pulsate throughout the marine view, expressing his emotional response to his subject. In 1906, Braque was a member of a group of modern artists that critics dubbed Fauves (French for "wild beasts") for their bold brushwork, strident colors, and high degree of simplification that at times verged on abstraction. The Fauve movement was fleeting, lasting only a few years in the first decade of the 20th century, so paintings by Braque in this style are rare, but glorious in their sonorous colors.

Also in the exhibition, Henri Matisse's *Tulips* (1914) was one of the first major modernist paintings the couple acquired. The leader of the Fauvist movement, Matisse employed an intense palette, which won him notoriety by 1910. He went on to develop a rigorous style of flattened forms, decorative line, and brilliant color, as seen in this deceptively simple painting of a vase of flowers, where passages of turquoise are punctuated by red, yellow, and white blossoms. Even before Matisse and Braque were inspired by the light of the South of France, Henri-Edmond Cross had moved to the Côte d'Azur in 1891. His 1890s views of the French Riviera, painted with daubs of color in a pointillist or Neo-Impressionist style, inspired the Fauves who visited Cross in the seaside village of Saint-Clair. *The Pink Cloud* (c. 1896) exemplifies Cross's mature style. The painting depicts a sunset over the Mediterranean Sea. The titular cloud hovers over tranquil waters, and the glow of fading daylight is reflected throughout sea and sky. A pair of tall cypress trees link a shadowy garden in the foreground with the rose-colored sky above. Standing before this painting, I am overwhelmed with color, entranced by the dots of pigment that seem to include every possible variation of blue, green, pink, and violet.

Later in the exhibition, visitors will encounter two paintings by American modernist Milton Avery that reflect the artist's use of glowing color and simplified forms. Throughout his career, Avery sought inspiration from everyday life, which

he distilled into abstractions that would capture, as he described, "the purity and essence of the idea expressed in its simplest form." *Farm Yard* (1948) depicts three chickens—pale pink, bright pink, and blue—scratching and pecking at the ground. Avery's subject reflected his fondness for folk art; the fowls' silhouettes resemble early



American weather vanes. One is uncertain, with his playful imagination, whether the artist animated weather vanes or abstracted birds in a coop. Painted more than a decade later, *Blue Bay* (1960) was inspired by the artist's fourth and final summer visit to Provincetown, Massachusetts. Throughout his career, Avery's work became increasingly abstract; this composition depicts three boats and a wedge-shaped land mass amid a backdrop of water and sky. Much of the canvas is covered with long strokes of blue paint over a lighter blue ground. The land mass is so pale it seems bleached by the sun.

Much as paintings from the Keithleys' collection exemplify the couple's love of color, hues dazzling and delicate are also found in their Asian ceramics. A Ming dynasty porcelain bowl with a monochrome yellow glaze, made in the Jingdezhen kilns in Jiangxi province in the early 16th century, is unforgettable. The shade of yellow is difficult to describe; it's not quite the color of a lemon, a daffodil, or a canary, but it sings brightly. The base of the bowl has a cobalt blue mark of the Zhengde reign (1505–21), renowned for its production of high-quality porcelain. Imperial marks were only utilized at workshops affiliated with the court in Jingdezhen, and most scholars believe yellow

monochrome ware was reserved for the imperial household or for diplomatic gifts. The color therefore is often called "imperial yellow." Another Chinese porcelain of astonishing color is the lobed vase with underglaze cobalt blue decoration from the Qing dynasty (1644–1911). Like the yellow bowl, this vase was made at the Jingdezhen kilns. So too does this vase have a mark in the center of its base of a cobalt blue leaf. Underglaze blue-and-white designs reached their highest painterly quality during the Kangxi reign. The skills of porcelain painters then rivaled those of professional painters.

The cobalt blue decoration in the Chinese lobed porcelain vase is echoed in Pierre Bonnard's *Fruit and Fruit Dishes* (c. 1930), where a dining table is laid with blue-and-white ceramics filled with cherries, plums, oranges, and a round of cheese. The canvas reverberates with color and light. Even the white tones—perhaps those most of all—dance with highlights and shadows of green, blue, pink, purple, and violet. This still life by Bonnard—one of the artists most robustly represented in the Keithleys' collection—exemplifies the couple's penchant for color. Yet this painting also prompted me to identify another theme that appears throughout the collection: artists who were concerned with

**Farm Yard** 1948. Milton Avery (American, 1885–1965). Oil on canvas; 80.3 x 121 cm. Nancy F. and Joseph P. Keithley Collection Gift, 2020.170. © The Milton Avery Trust / Artists Rights Society (ARS), New York



evoking sensation and memory. Bonnard painted the world less as he saw it and more as a description of the feelings his subjects effectuated. At first glance, *Fruit and Fruit Dishes* depicts a summer meal, but more essentially, the painting conjures the pleasures suggested by fruit attractively arranged on a table. Such a scene might inspire memories of companionship—as implied by the cat and the dog—or of long, warm summer days when such fruit would have been harvested. It suggests that these joys are evanescent, fleeting as life itself. Bonnard studied his subjects from life but painted from memory. For me, without being sentimental, *Fruit and Fruit Dishes* expresses nostalgia for the joys of summer while acknowledging that bliss, by its very nature, is ephemeral.

The exhibition concludes with a room of paintings and color lithographs by Abstract Expressionist Joan Mitchell. Viewers will find Mitchell's painting *Gouise* (1966), in which drips and strokes of green, ochre, and blue cascade down the canvas. This painting, like many of Mitchell's works, is linked to the French countryside where she lived. However, *Gouise* does not depict the French village after which it is titled or any specific garden or vista. Mitchell said of her approach to painting: "That particular thing I want can't be verbalized. . . . I'm trying for something more specific than movies of my everyday

life: to define a feeling." Essentially, *Gouise*, like nearly all of Mitchell's paintings, is a distillation of memory or sensation, not unlike Bonnard's paintings. While the natural world of gardens, rivers, and sunflowers inspired much of Mitchell's work, she painted in the studio from memory, as did Bonnard. Color sings throughout Mitchell's paintings such as *Gouise* and her yellow triptych *Some More* (1980), but it is the artist's inner voice we hear rather than the world's sounds.

Also in the exhibition's final gallery is one of the most monumental of the Keithleys' contemporary Japanese ceramics, Sakiyama Takayuki's glazed stoneware vessel *Listening to the Waves* (2007). Sakiyama's studio is on the western Izu Peninsula, or the Gold Coast of Japan, known for its sandy brown shores and pristine beauty. In 2005, he explained to *The Japan Times*, "All my work is inspired by the sea, especially the natural curve created by the waves." *Listening to the Waves*, whose form fans from its base in rippling currents of sparkling sand that rise upward, is a love song to the sea. Like Bonnard's paintings evoking the evanescence of life's delights, or Mitchell's inner meditations on the natural world, Sakiyama's vessel conjures his deeply personal connection to the sea and invites the viewer to reflect on their own memories and sensations of bodies of water they have loved.

### Listening to the Waves

2007. Sakiyama Takayuki (Japanese, b. 1958). Glazed stoneware; 57.1 x 58.4 x 44.1 cm. Nancy F. and Joseph P. Keithley Collection Gift, 2020.190. © Sakiyama Takayuki



All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank in memory of Patricia Snyder. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by an anonymous supporter, Dick Blum (deceased) and Harriet Warm, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Mr. and Mrs. Walter R. Chapman Jr., the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, the Sam J. Frankino Foundation, Janice Hammond and Edward Hemmelgarn, Carl T. Jagatch, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Bill and Joyce Litzler, Carl and Lu Anne Morrison, Tim O'Brien and Breck Platner, Henry Ott-Hansen, Mr. and Mrs. Michael F. Resch, Margaret and Loyal Wilson, and Claudia C. Woods and David A. Osage.

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

# Tales of the City

## Netherlandish drawing practices from Bosch to Bruegel

**Emily J. Peters**

Curator of Prints and  
Drawings

### EXHIBITION

#### **Tales of the City: Drawing in the Netherlands from Bosch to Bruegel**

October 9, 2022–January 8, 2023

The Kelvin and Eleanor  
Smith Foundation  
Exhibition Gallery

How does one best live a moral life, be a good citizen, reconcile wealth with piety? These were pertinent questions for city burghers (citizens)—and civic artists—in the Netherlands during the 1500s, when proliferating international trade brought tremendous wealth to its cities. Moralizing images—those that scrutinize human actions and behaviors—emerged as one way to consider these questions and their many variants. Pieter Bruegel the Elder made the drawing *Desidia (Sloth)* (1557) in Antwerp for a series depicting the seven deadly sins (page 10). He incorporated a dozing female personification, Sloth, and her sluggish donkey into a vast landscape, illustrating the vice through a variety of comic elements and visual proverbs. An enormous man stuck in a house appears so lazy he cannot relieve himself without assistance. Scenes of everyday life, such as the tavern and gamblers, ensure that viewers cannot easily dissociate themselves from the implication that being human means taking the moral high ground is not always possible.

The variety of imaginative, hybrid creatures throughout Bruegel's drawing recalls the art of

Hieronymus Bosch. Working in 's-Hertogenbosch about 60 years before Bruegel, Bosch pictured devilish creatures within hell scenes as emblems of sin. His drawing *The Tree Man* (c. 1500–1510) presents a horrifying monster: a giant tree with a human face and a cavernous thorax full of revelers (page 11). The beast overtakes a landscape, beyond which we see the profile of a Netherlandish city.

The city as a subject for art, as its intended setting, and as its target audience can be seen throughout the exhibition *Tales of the City: Drawing in the Netherlands from Bosch to Bruegel*. More than 90 drawings from the superb collection of the Albertina Museum, Vienna, along with examples from the CMA, explore the range of drawing practices in the period that encompassed the Protestant Reformation and the ensuing wars of religion. Urban populations in the Netherlands increased by 30 percent in the early 1500s. City burghers and institutions in Antwerp, Brussels, Haarlem, and other Netherlandish cities sought artists to decorate their churches, guild halls, civic buildings, and private homes. Drawing became an indispensable artistic tool to create and

RIGHT

#### **Esther before Ahasuerus**

c. 1550. Master of the  
Liechtenstein Cabinet  
(active Netherlands and/  
or southern Germany c.  
1545–60). Pen and black  
ink; brush and gray, black,  
and white washes on paper  
toned green; 15.5 x 23.5 cm.  
Albertina, Vienna, inv. 32801.  
© The Albertina Museum,  
Vienna

OPPOSITE

#### **Neptune**

1602. Jacob  
Matham (Dutch, 1571–1631).  
Pen and brown and gray ink,  
black chalk on paper; 49.1 x  
36.9 cm. Albertina, Vienna,  
inv. 15108. © The Albertina  
Museum, Vienna





BELOW

**Desidia (Sloth)** 1557.

Pieter Bruegel the Elder  
(Netherlandish, 1526/27–  
1569). Pen and brown ink  
on paper; 21.4 x 29.6 cm.  
Albertina, Vienna, inv. 7872.  
© The Albertina Museum,  
Vienna

OPPOSITE

**The Tree Man** c. 1500–

1510. Hieronymus Bosch  
(Netherlandish, 1440–1516).  
Pen and light- and dark-  
brown inks on paper; 27.7 x  
21.1 cm. Albertina, Vienna,  
inv. 7876. © The Albertina  
Museum, Vienna

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the Robert Lehman Foundation.  
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by Randall J. and Virginia N.  
Barbato.

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Chapman Jr., the Jeffery Wallace  
Ellis Trust in memory of Lloyd H.  
Ellis Jr., Leigh and Andy Fabens,  
the Sam J. Frankino Foundation,  
Janice Hammond and Edward  
Hemmigarn, Carl T. Jagatich,  
Eva and Rudolf Linnebach,  
Bill and Joyce Litzler, Carl and  
Lu Anne Morrison, Henry Ott-  
Hansen, Mr. and Mrs. Michael  
F. Resch, Margaret and Loyal  
Wilson, and Claudia C. Woods  
and David A. Osage.

The exhibition catalogue for  
*Tales of the City: Drawing in  
the Netherlands from Bosch  
to Bruegel* was produced with  
the generous support of the  
Tavolozza Foundation.

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This exhibition is supported by  
an indemnity from the Federal  
Council on the Arts and the  
Humanities.

plan projects including stained glass windows,  
tapestries, ephemeral decorations for festivals,  
paintings, and prints.

Splendid new buildings, churches, and plazas  
constituted a city only insofar as people circulat-  
ed within them. Artists began to visualize this  
concept by utilizing urban settings as backdrops  
for narrative scenes, adding layers of meaning for  
their audience. The drawing by the Master of the  
Liechtenstein Cabinet on a vibrant, teal-tinted  
paper portrays nine scenes from the biblical Book  
of Esther across an imaginative civic stage. The  
eclectic mix of architecture includes a bizarre  
square building with a triangular inverted roof.  
At center stage, King Ahasuerus receives Esther,  
favoring her with his golden scepter. Esther's fear-  
less advocacy on behalf of her people was often  
evoked as exemplary by both sides in religious and  
political debates. The civic architecture connects  
past with present, creating resonances between  
Esther's story and the world of the viewer.

Artists also sought to impress via displays of  
virtuoso draftsmanship on subjects that embod-  
ied civic prosperity and pride. Such mastery is  
apparent in the *penwerk* (pen work) drawing by

Jacob Matham, *Neptune* (1602). *Penwerk* was a  
technical innovation requiring keen control of a  
pen to create swelled ink lines that terminate in  
tapered points to imitate an engraving. The Roman  
god of the sea had long-standing associations with  
the seafaring merchant cities of the Netherlands,  
appearing as a character in paintings, on architec-  
ture, and during civic processions. This fantastical  
portrait shows the wizened god with a long beard,  
an enormous conch shell helmet, and various sea-  
plant and crustacean adornments. The accuracy  
of Matham's shell renderings indicates that he  
studied them in person, probably in the renowned  
collection of a textile merchant in his home city of  
Haarlem.

Portraits of urban inhabitants, imaginary and  
realistic city views, rare cartoons (full-scale draw-  
ings) for stained glass windows, and numerous  
innovative print designs populate this once-in-a-  
lifetime exhibition, which travels only to Cleveland  
and Vienna. The plethora of subjects, functions,  
and techniques of drawings on view demonstrate,  
above all, how artists grappled with issues of mo-  
rality, religion, and political debate in their vibrant  
but turbulent urban environments.





# Exhibitions through November 2022

**MEMBERS SEE ALL TICKETED EXHIBITIONS FOR FREE!**



**Fire on the Beach** 2019. Dana Scruggs (American). Image courtesy of Aperture, New York, 2019. © Dana Scruggs



© FRONT International 2022



**The Pink Cloud** c. 1896. Henri-Edmond Cross (French, 1856–1910). Oil on canvas; 54.6 x 61 cm. Nancy F. and Joseph P. Keithley Collection Gift, 2020.106

## The New Black Vanguard: Photography between Art and Fashion

Through September 11, 2022

The Kelvin and Eleanor Smith Foundation Exhibition Gallery

Young Black artists from Africa and the diaspora explore the cross-pollination of art, fashion, and culture. Their photographs, videos, and publications present new perspectives on photography and notions of race and beauty, gender and power. Installations of fashion elucidate the art of the stylist.

## Tales of the City: Drawing in the Netherlands from Bosch to Bruegel

October 9, 2022–January 8, 2023

The Kelvin and Eleanor Smith Foundation Exhibition Gallery

More than 90 drawings from the Albertina Museum, Vienna, showcase the creations made to adorn the Netherlands' vibrant cities in the 1500. Works by Hieronymus Bosch, Pieter Bruegel the Elder, and Hendrick Goltzius show their navigation of a turbulent century of expanding wealth from international trade, religious conflict, and war.

## Cycles of Life: The Four Seasons Tapestries

Through February 19, 2023

Arlene M. and Arthur S. Holden Textile Gallery | Gallery 234

Last displayed in 1953, this rare set of four late 17th- or early 18th-century French tapestries is examined through four themes—their initial design and production, subsequent reproduction and alteration, later acquisition by the museum, and recent conservation treatment.

## FRONT International 2022: Oh, Gods of Dust and Rainbows

Through October 2, 2022

**Firelei Báez:** Betty T. and David M. Schneider Gallery | 218; **Nicole Eisenman:** James and Hanna Bartlett Prints and Drawings Gallery | 101; **Matt Eich and Tyler Mitchell:** Mark Schwartz and Bettina Katz Photography Galleries | 230; **Maria Hassabi:** Ames Family Atrium; **Julie Mehretu:** Julia and Larry Pollock Focus Gallery | 010; **Yoshitomo Nara:** Toby's Gallery for Contemporary Art | 229C

## Global Feminisms + Video Art

Through December 4, 2022

Gallery 224B

*Global Feminisms* features three video works from the 1970s through the 1990s. In each video, artists use the human body to gesture to social, political, and psychological dissonance in ways that are shocking, unnerving, and humorous. The exhibition features work by American artist Patty Chang, Brazilian artist Lygia Pape, and Swiss artist Pipilotti Rist.

## Photographs in Ink

November 20, 2022–April 2, 2023

Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

From the invention of the medium, most published photographs were produced by photomechanical processes—printed with ink, not in the darkroom. This is illustrated through works from the 1850s through the 2000s ranging from scientific documentation to contemporary art responding to mass media and popular culture.

## Impressionism to Modernism: The Keithley Collection

Through January 8, 2023

The Kelvin and Eleanor Smith Foundation Exhibition Hall

Featured are more than 100 gifts and promised gifts to the CMA from Cleveland collectors Nancy F. and Joseph P. Keithley, including Impressionist, Post-Impressionist, and modern European and American paintings, drawings, and prints, as well as historical Chinese and contemporary Japanese ceramics.

## Contemporary Installation

Through September 25, 2023

Toby's Galleries for Contemporary Art; Paula and Eugene Stevens Gallery | Galleries 229A–C

This installation in the contemporary galleries features recent acquisitions, including Rashid Johnson's *Standing Broken Men* and Kambui Olujimi's *Italo* as well as works by Chris Ofili, Olga de Amaral, Elias Sime, and others.

## Japan's Floating World (日本の浮)

Through October 9, 2022

Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

Paintings, prints, and decorative arts made in Japan from the mid-1700s to mid-1800s captured artists' responses to urban sex and entertainment districts unofficially known as the ukiyo (浮世), or "floating world." Prints of boating parties on the Sumida River feature in the summer installation.



**Dog-shaped Paperweight** 676–935. Korea, Unified Silla period. Gilt bronze; 5 x 2.7 cm. Gift of Robert H. Ellsworth in honor of Sherman E. Lee, 1987.160



**Neckpiece with Panel** 1800s–1900s. South Africa, Southeast Cape Region, Northern Nguni (Zulu)-style maker. Glass beads, plant fiber, copper alloy, and iron; 68.6 cm. Leonard C. Hanna Jr. Fund, 2010.207



**Double-Faced Crossbar from a Railing** c. 150 BC. India, Madhya Pradesh, Bharhut, Shunga Period. Plum colored sandstone; 55.9 x 66 cm. The Severance and Greta Millikin Purchase Fund, 1982.44

### Creating Urgency: Modern and Contemporary Korean Art

Through October 23, 2022  
Korea Foundation Gallery | Gallery 236

These works showcase Korean artists' urgency to define and shape their diasporic identity. New acquisitions, Suh Se Ok's *Person* and Haegue Yang's *The Intermediate—Naturalized Klangkoerper*, make their debut.

### Escaping to a Better World: Eccentrics and Immortals in Chinese Art

Through November 6, 2022  
Clara T. Rankin Galleries of Chinese Art | Gallery 240A

These works narrate stories through paintings, porcelain, and metalwork of legendary figures with otherworldly behavior and appearances who embody the longing to escape this world.

### Ancient Andean Textiles

Through December 4, 2022  
Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

Textiles from civilizations that flourished in the ancient Andes, today mainly Peru, are unified through their uniqueness, whether their rarity, complexity of execution, or luxuriousness of materials.

### Native North America

Through December 4, 2022  
Sarah P. and William R. Robertson Gallery | Gallery 231

This display features objects from the Great Plains, including a child's beaded cradle, beaded or painted bags, and a woman's hairpipe necklace.

### Arts of Africa: Gallery Rotation

Through December 18, 2022  
Galleries 108A–C

Seventeen rarely seen or newly acquired 19th- to 20th-century works from northern, southern, and western Africa are on view. The first inclusion of a northern African artist in this space, digitally carved alabaster tablets by contemporary Algerian artist Rachid Koraïchi make their debut.

### Text and Image in Southern Asia

Through March 5, 2023  
Gallery 242B

Illuminated manuscripts for Jain and Buddhist communities include examples from India, Sri Lanka, Nepal, and Myanmar (Burma), from the 1100s to 1800s. Complementing them are paintings, votive sculptures, and vintage photographs of sites that are major repositories of such manuscripts.

### The Medieval Top Seller: The Book of Hours

Through July 30, 2023  
Gallery 115

Devotional books of daily and special occasion prayers, books of hours were ubiquitous in the Middle Ages. Primarily for lay people, these volumes are windows into the medieval world and their original owners' lives.

### Modern Japan

October 14, 2022–April 2, 2023  
Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

Acquisitions and gifts since 2020 have expanded the CMA's collection of modern Japanese art in paintings, prints, and textiles, some of which will make their debut.

### Old and New in Korean Art

October 28, 2022–April 23, 2023  
Korea Foundation Gallery | Gallery 236

This installation looks at the dynamics and tension between tradition and innovation in Korean art. Paintings illustrate developments in how Korean artists in the early 20th century built on and broke with tradition using new artistic language and practice.

### Modern Impressions: Light and Water in Chinese Prints

November 11, 2022–May 7, 2023  
Clara T. Rankin Galleries of Chinese Art | Gallery 240A

Works acquired by the CMA in the past five years by contemporary Chinese printmakers will be on display for the first time. By bringing diversity in geography and gender to the museum's renowned prints and drawings collection, these artists demonstrate the print medium in new ways and in diverse formats.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank in memory of Patricia Snyder. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by an anonymous supporter, Dick Blum (deceased) and Harriet Warm, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Mr. and Mrs. Walter R. Chapman Jr., the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, the Sam J. Frankino Foundation, Janice Hammond and Edward Hemmelgarn, Carl T. Jagatich, Eva and Rudolf Linnebach, Bill and Joyce Litzler, Carl and Lu Anne Morrison, Henry Ott-Hansen, Mr. and Mrs. Michael F. Resch, Margaret and Loyal Wilson, and Claudia C. Woods and David A. Osage.

# Photographs in Ink

The wonder of photomechanical processes

## Benjamin Levy

Guest Curator and PhD  
Candidate in Art History  
at Case Western Reserve  
University

## EXHIBITION

### Photographs in Ink

November 20, 2022–April  
2, 2023

Mark Schwartz and  
Bettina Katz Photography  
Galleries | Gallery 230



**Liz** 1964. Andy Warhol  
(American, 1928–1987).  
Photolithograph; 55.8 x  
55.8 cm. Gift of Harvey and  
Penelope D. Buchanan,  
1998.409. © The Andy  
Warhol Foundation for the  
Visual Arts, Inc. / Artists  
Rights Society (ARS),  
New York

In fourth grade during career day, I vividly recall looking through a magnifying lens at a photograph on the front page of the local newspaper. I saw the image dissolve into a mesmerizing abstract field of dots. I later learned that the dots of printer ink that enabled this magical experience are part of a rich history going back over a century. It is the history of photomechanical processes: a variety of techniques that are part photography and part printmaking. Each process has distinct underlying visual fingerprints, such as patterns of dots, lines, or grids. When printed, the arrangement of ink comes together in viewers' eyes and brains to form the photographic image.

*Photographs in Ink* presents two intertwined narratives: the use of photomechanical processes to widely disseminate images and their adoption by fine artists as content and aesthetic choice. The earliest examples in the exhibition showcase scientific photography. From microscopes to X-rays, new technologies combined with photography to enable visualization of the world beyond the limits of human sight. In the 1890s, astronomers Maurice Loewy and Pierre Henri Puiseux published an atlas of the moon with images taken through a telescope. The images were realized as large-scale photogravures, an etching process. This project remained the most accurate reference of the lunar

landscape until the era of space travel. Because of photogravure, the results of the individual experience of looking through a powerful telescope could be collectively viewed by an audience, regardless of weather conditions.

This exhibition illuminates how photomechanical techniques proliferated across industries and artistic movements. Beyond the images' use for visual communication, artists were drawn to the techniques for creative expression. In the second half of the 20th century, Pop artists explored the aesthetics and tools of mass media. Andy Warhol famously utilized the halftone, the pattern of differently sized dots I saw as a child in the newspaper. Warhol used the halftone's association with commercial printing to comment on the relationship between the image of a celebrity like Elizabeth Taylor or Marilyn Monroe, popular culture, and fine art.

While the tools of mass media have transformed over the years, contemporary artists continue to use these techniques in their art. Through recent acquisitions and rarely seen works from the museum's holdings, along with loans from several local collections, this exhibition highlights the strength and versatility of these subtle but ubiquitous processes.

PHOTOGRAPHIE LUNAIRE  
COPERNIC - KÉPLER - ARISTARQUE

Grand Esplanade Centre

Museums & Press



1896, 28, September, 18, 19, 20, Paris

Apogée 25, 26

Stabilité 1896, 1907

PAR MM. LEVY ET PUISEUX

1896, 28, September, 18, 19, 20, Paris

**Photographie Lunaire:  
Copernic-Képler-  
Aristarque** 1896. Maurice  
Loewy (French, 1833-1907)  
and Pierre Henri Puiseux  
(French, 1855-1928).  
Photogravure; 57 x 47.7 cm.  
Gift of Amy and Neil Viny,  
2011.172

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# Chinese Miniatures

Art in new dimensions

## Clarissa von Spee

Chair of Asian Art, James and Donna Reid Curator of Chinese Art, and Interim Curator of Islamic Art

## EXHIBITION

### China through the Magnifying Glass: Masterpieces in Miniature and Detail

December 11, 2022–  
February 26, 2023

Julia and Larry Pollock  
Focus Gallery | Gallery 010

## Recumbent Bull 700s.

China, Tang dynasty  
(618–907). Gilt bronze; 3.5  
x 7 cm. John L. Severance  
Fund, 1985.74

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The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

Miniatures have mesmerized people universally throughout the ages. Unlike large objects, their presence does not intimidate the beholder. The miniature, the small object, or the fragment demands attention to detail and employs the imagination. Moreover, by offering an alternative world, miniatures can suggest the opportunity to control and master an environment as well as the tantalizing possibility of possession.

The CMA's Chinese collection has a large number of high-quality small-scale objects dating from early historical times to the 1800s. *China through the Magnifying Glass: Masterpieces in Miniature and Detail* in the Julia and Larry Pollock Focus Gallery explores the role and function of these masterpieces of artisanry in six themed sections, including "Objects of Ritual and Devotion," "Luxury and Pride in Craftmanship," "The Scholar's Desk," "Toys, Boys, and Games," and "Accessories and Ornaments."

Exhibitions of miniature objects are rare, perhaps because visitors cannot handle them or study minute details up close by turning them around. However, in this exhibition, the visitor's

experience is augmented through three-dimensional photogrammetry, an initiative to make images of the collection accessible to all in the museum's digital collection database. A separate section in the exhibition space will offer tablets that turn objects around digitally, allowing visitors to view them from all sides and angles and zoom in and out on details, similar to handling the objects. In addition, magnifying glasses will be provided.

A highlight in the exhibition is a paperweight in the form of an eighth-century recumbent bull. Made of solid gilt-bronze, it was meant to be placed on a scholar's desk. Chinese literati-officials whose daily routine was administrative work in an office enjoyed precious objects on their writing desks that offered distraction and demonstrated good taste. Oxen were precious livestock, as they could pull carts and plows. Often depicted in landscape paintings and in pictures of tilling the spring soil, the bull possessed a nature that was traditionally likened to the willingness of a loyal civil servant who bears the burden of hard labor without complaints.



# Saving Our Cultural Resources



## Ways to Give

### Text

"OURCMA" to 44321

### Call

216-421-7350

### Web

[give.clevelandart.org](http://give.clevelandart.org) or scan the QR code with a smartphone camera

### Mail

Member and Donor Center  
The Cleveland Museum of Art  
11150 East Boulevard  
Cleveland, OH 44106

Give to the CMA Annual Fund and help us preserve works of art for the benefit of all. Did you know that every work of art on view at the museum first goes through the CMA's conservation labs?

The conservation department is where art meets science, and it is there you will find the museum's professional conservation team with specialties as diverse as the museum's galleries—in paintings, paper, objects, textiles, Asian paintings, frames, and more.

Through your generous CMA Annual Fund donations, the museum has begun a multiyear treatment on the 17th-century Neapolitan painting *Venus Discovering the Dead Adonis* (c. 1650) with the goal of attributing it through technical and art historical research and returning it to our galleries.

Keep the momentum going and give a gift in any amount today! Annual Fund gifts sustain the work of our talented staff.



## #SAVEOURVENUS

# The Art of Ikebana

## Japanese flower design with the Womens Council

“The fascination of ikebana is endless. Although the life of each ikebana [arrangement] is short, the moments spent making it are so absorbing that all else vanishes.”

—Houn Ohara, Third Headmaster of the Ohara School of Ikebana

PHOTO: OHARA SCHOOL OF IKEBANA HEADQUARTERS



Headmaster Hiroki Ohara of the Ohara School of Ikebana

of evolution, the practice of ikebana is one of spiritual reflection, philosophical interpretation, and bold creative innovation to form a display of communion with nature.

**The Japanese art of flower arranging dates back many centuries. Can you share more about its early history?**

As Buddhism took root in Japan, offerings, called *kuge*, emphasized simplicity; typically, three flower stems or branches were used to symbolize the harmony between man, heaven, and earth.

Scenes of ikebana first appeared on scrolls and drawings in the 13th century. Ikebana gradually began manifesting itself in Japanese culture as a secular art form in the 14th century, becoming a common practice. Many schools arose in Japan, each promoting stylistic preferences. In the second half of the 16th century, during the Edo period, decorative *rikka*, a sophisticated form of ikebana making symbolic references to landscape and Buddhist cosmology, became popular. As ikebana's classical form matured over the next few centuries, influenced notably by Confucianism and the Chinese literati, the art retained the strong symbolic and philosophical roots of its origins.

**Is ikebana practiced outside Japan?**

During the 19th and into the early 20th century, the practice of ikebana began to reflect changes and openness between Japan and the West. After World War II, ikebana took flight and began making an impact abroad. Particularly over the past two decades, it has risen to become a pillar in floral arranging. Countless admirers in many countries now study this exquisite art form. Today, the Ohara School of Ikebana Northern Ohio Chapter represents one of the largest chapters outside Japan.

**What is the history of the Ohara School of Ikebana and the background of Headmaster**

On September 30, 2022, at 5:00 p.m. in Gartner Auditorium, the Womens Council in collaboration with the Cleveland Museum of Art and the Ohara School of Ikebana Northern Ohio Chapter will present a demonstration by Headmaster Hiroki Ohara, the fifth headmaster of the Ohara School of Ikebana, to benefit the CMA. Event cochairs Grand Master of the Ohara School of Ikebana Ingrid Lüders and Second Master of the Ohara School of Ikebana Ursel Dougherty share more about this art form and the upcoming event.

### What is ikebana?

Ask someone about the meaning of ikebana, and the words *Japanese* and *flowers* immediately come to mind. Yet ikebana is so much more. It is performance art in which nature's beauty and forms provide the palette and the arranger's creativity becomes the brush to create a unique work of art. Together with tea ceremony and calligraphy, ikebana has become a social mainstay.

Practitioners of ikebana follow three leading principles: movement, balance, and harmony, with line, color, and material as architectural tools to achieve these principles. Today, after six centuries

### EVENT

#### The Art of Ikebana: Japanese Flower Design

September, 30, 2022  
5:00 p.m.  
Gartner Auditorium

#### Tickets

General admission \$50  
Students \$20

Reserve at [cma.org/tickets](https://cma.org/tickets) or by phone at 216-421-7350.

For more information, contact [womenscouncil@clevelandart.org](mailto:womenscouncil@clevelandart.org).



THE WOMENS COUNCIL  
The Cleveland Museum of Art



#### **Hiroki Ohara who will lead the demonstration?**

The Ohara School of Ikebana, known as *Ohara Ryu*, is among the three leading schools of ikebana today. Generally known for its introduction of *moribana* (a cluster-like arrangement), the school was founded in 1895 by Unshin Ohara during a time when Japan began opening itself up to the influences of Western culture. Moribana is arranged in a round, flat container and was the first headmaster's way of integrating colorful Western flowers in traditional Japanese ikebana. Ohara School arrangements emphasize achieving balance through a scalene triangle formed by an arrangement's three main lines—the subject, the secondary, and the object. Even in free expression arrangements, this triangle remains important to achieve harmony and balance.

Headmaster Hiroki Ohara, current headmaster of the Ohara School of Ikebana, is renowned for his creativity. He followed a fateful path to become the school's fifth headmaster. Born into one of the acknowledged cultural family legacies of ikebana, he was only three years old when his father, Headmaster Natsuki Ohara, the school's fourth headmaster, passed away. He was only six years old when his grandfather died, after which he made his first flower offering as the fifth headmaster for the Ohara School's 100th anniversary. As he recalled in an interview about why he chose to continue in the footsteps of his ancestors, "I had no idea at all that I was born into an ikebana

family!" Still, at around age 13, he recognized that it was his responsibility to pass on the knowledge and traditions of the Ohara School of Ikebana to following generations. He thus decided to advance the great achievements of his ancestors' work at age 16.

#### **What is the connection between ikebana and the Cleveland Museum of Art and its collection?**

The rich array of Japanese art in the CMA's collection has been an inspiring catalyst for students of ikebana and for demonstrations of floral art at the museum over the past 42 years. The first ikebana demonstration at the CMA was in 1980 by Natsuki Ohara. Nine years later, Ohara School professor Kazuhiko Kudo was invited to give a second demonstration at the CMA. Sponsored by the Womens Council, that event raised the seed money for establishing the Womens Council Flower Fund, which generates funds for brightening the CMA's lobby with a fresh arrangement of flowers every week. Ohara professors Morishita and Nishi visited in 2012 for a third demonstration of arrangements at the CMA. The upcoming event will be the fourth of its kind.

# Fall in Love at the CMA

Four date ideas that will leave you inspired

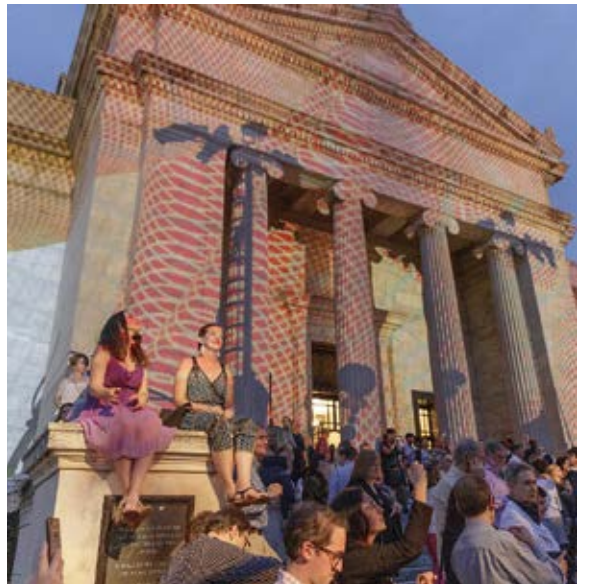
## PICNIC AMONG ARTWORKS 1

To the west of the museum is the Smith Family Gateway, a seven-acre park along Doan Brook, and the Nord Family Greenway. There is also the Fine Arts Garden to the south, which includes Wade Lagoon. The areas surrounding the museum are the perfect place to spend the afternoon. Stop by the CMA's Provenance Café to pick up some snacks for a picnic and find the perfect spot to relax near one of the outdoor sculptures, such as *ART* (1972/2011) by Robert Indiana or *Belt* (2007) by Deborah Butterfield. Also, be sure to find your zodiac signs in *Twelve Signs of the Zodiac* (1928–29) by Chester A. Beach in the Fine Arts Garden near the *Fountain of the Waters*.



## STOP IN FOR A NIGHTCAP 2

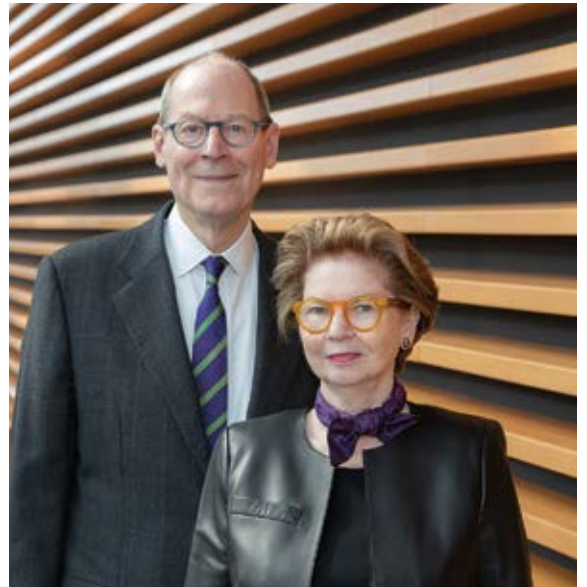
The CMA is open until 9:00 p.m. on Wednesdays and Fridays and always free. It is a great stop after dinner to enjoy a glass of wine or a dessert from the café before exploring the galleries. To sneak some time alone, visit the Elizabeth G. and John D. Drinko Gallery (301), an intimate space that sits perched above the beloved Jack, Joseph and Morton Mandel Armor Court. Before leaving, visit the museum store to find a memento for your date. With a unique and inspiring array of apparel, accessories, home goods, prints, and gorgeous jewelry, there is something for everyone.



### LEARN ABOUT THE COLLECTION 3

The extraordinary gift and promised gift by Clevelanders Joseph P. and Nancy F. Keithley to the CMA will be on view through January 8, 2023. The Keithleys' love of color—shades both brilliant and subtle—is a unifying thread that runs throughout the varied works the couple acquired with love and care, now shared with the public. *Impressionism to Modernism: The Keithley Collection* is free for members.

After visiting the exhibition on Friday, November 11, 2022, make your way to Gartner Auditorium at 6:00 p.m. for The Art of Collecting, a panel featuring collectors from beyond the realms of art and antiquities that explores the ways people collect all sorts of things, from records to sneakers. Each collection is personal and driven by the passion of the collector.



### LEARN SOMETHING NEW TOGETHER 4

There are so many ways to learn something new at the CMA. Daily highlights tours are offered at 1:00 and 1:30 p.m. with an additional tour on Tuesdays at 11:00 a.m.; tours are free, but tickets are required. Visit [cma.org/visit](https://cma.org/visit) for a list of monthly topics. Or you can download the ArtLens App to design your own self-guided multimedia tour or choose one made by fellow visitors.

The museum also offers monthly opportunities to get creative with our Artist in the Atrium program. Join experienced practicing artists to get a firsthand look at the art-making process by watching demonstrations and playing with materials yourself. All skill levels welcome. Visit [cma.org/AITA](https://cma.org/AITA) for more information.



# Gift of a Lake Tai Stone

An image of transformation through natural forces

**Clarissa von Spee**

Chair of Asian Art, James and Donna Reid Curator of Chinese Art, and Interim Curator of Islamic Art



OPPOSITE

**Taihu Stone, Large Perforated Garden Rock**

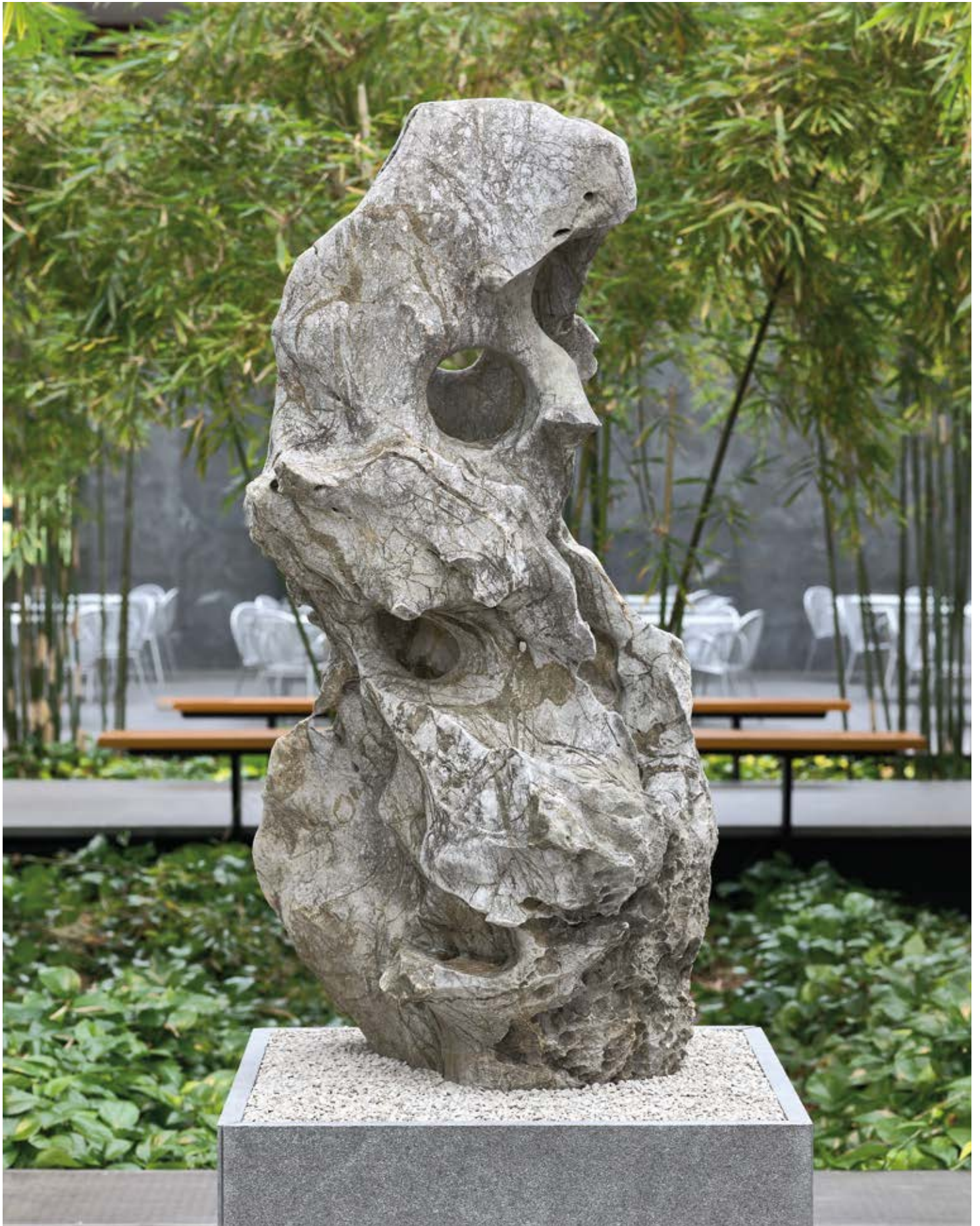
undated. Southeast China, Jiangsu province, Wuxi. Limestone; 160 x 65 x 50 cm. Gift of Liu Dan, 2022.23

A recent gift of a large garden rock from China marks an unprecedented addition to Cleveland's acclaimed Chinese art collection, highlighting the country's admiration for natural stones and its unique garden culture. With its dynamically upward-winding masses, perforations, weathered surface, and multiple viewpoints, the stone embodies constant transformation through natural forces in space and time. Originally from Wuxi in Jiangsu province in southeast China, the *Taihu Stone, Large Perforated Garden Rock* was given to the museum by contemporary artist Liu Dan. Liu is arguably the greatest draftsman and painter of rocks in ink in modern China; his work *Dictionary* (1991) was on view in the CMA's Chinese galleries in 2019.

In China, rocks are essential elements of nature and are considered to possess spirit and life-energy. Liu calls them "the stem cells of Chinese landscape painting." Stones are particularly valued for their perforations, surface texture, and sculptural qualities shaped by time and the forces of nature. Taihu stones, the most desirable type of these rocks, are limestones originally sourced from Lake Tai in the Lower Yangzi River Delta, near

Shanghai, from where they got their name. Stones were collected, set up like sculptures in gardens, or installed on scholars' desks as miniature mountains. The appreciation for garden rocks reached a peak during the 11th century when the scholar-official Mi Fu, a collector of stones, bowed deeply in front of an imposing garden stone, addressing it reverently as "Elder Brother Rock," while Emperor Huizong named the stones in his palace gardens and portrayed one in a still-extant painting. The popularity of stones in China, which lasts to the present day, has not only stimulated the creation of paintings of rocks and landscapes but also encouraged the production of imitations, or manipulated and artificial stones. The CMA's Taihu stone was selected by expert agents from the garden city of Suzhou, and their choice was approved by Liu. The stone is not—as so often is the case—assembled from various historical stones and piled together. It is a solid piece of rock.

This human-sized Taihu stone will be installed permanently in the Ames Family Atrium and will be included in the CMA's upcoming exhibition *China's Southern Paradise: Treasures from the Lower Yangzi Delta* in fall 2023.



# Artist Papers

A natural fit in the museum archives

## Leslie Cade

Director of Ingalls Library  
and Museum Archives



ABOVE  
Hewit in her studio.  
Photographed by Henry P.  
Boynton. Henry P. Boynton  
collection of Cleveland artist  
portraits

OPPOSITE  
**Aspen XIX** 1963. William E.  
Ward (American, 1922–2004).  
William E. Ward collection

The Ingalls Library has been creating clipping files on artists since before the museum opened in 1916. This collection, now of more than 15,000 artists' folders, includes newspaper articles, gallery brochures, press releases, photographs, and other often rare ephemeral material. For local artists especially, these files may be the sole source of information on their life and work. To augment these resources and ensure the legacy of our region's artistic output, the museum archives also actively collects the personal papers of artists. Generous benefactors—oftentimes the descendants of artists, sometimes friends or collectors, and even the artists themselves—allow us to preserve their legacy for future generations to research and enjoy. These collections include sketchbooks, renderings, photographs, correspondence, research files, and works of art. We actively digitize works on paper for the digital archives, and a wealth of additional information is indexed for easy access. Five collections highlight our efforts.

Born in Conneaut, Ohio, and raised in Youngstown, Mabel Amelia Hewit lived in Cleveland for the last 50 years of her life and

exhibited in the museum's May Show for 20 years. In 1933, she visited Provincetown, Massachusetts, and learned the white-line color woodcut method from its most famous practitioner, Blanche Lazzell. Hewit explored and perfected this technique during her five-decade-long career. Influenced by Precisionism, Cubism, and Art Deco, Hewit experimented with modernist ideas, producing charming color woodcuts in a contemporary style. The Mabel Hewit archival collection is comprised of two bound scrapbooks. They were compiled after 1960, each one spanning about 30 years. One documents the artist's interaction with the May Show from 1936 to 1961. The second scrapbook documents Hewit's regional career. Sketchbooks, color woodcuts, lithographs, textiles, and scrapbooks by Hewit were generously gifted by Mr. and Mrs. William Jurey, a nephew of Hewit, to the museum's permanent collection and to the museum archives.

The John Paul Miller collection was donated to the museum archives by the artist's heirs following his death in 2013. It documents the artist's life and career through visual and textual materials, as well as ephemera. It also contains history records of the Brooks, Hershberger, and Miller families. The collection is an intimate look at the work and artistic process of one of the 20th century's finest goldsmiths, whose works can be found in museums and private collections. Information on every piece created by Miller over his long career is included. For a researcher seeking to confirm provenance, this is crucial documentation. But some of the most endearing items from the John Paul Miller collection include his travel photographs. What could provide better insight into who he was as a person than what he documented? As an artist, his work focused on the natural world, and as a tourist, his photography did as well. In a rare moment on the other side of the camera, he appears in his red parka surrounded by penguins in Antarctica.

Aficionados of Cleveland history or readers of the society pages would be forgiven if all they knew about Russell Barnett Aitken was his connection to the Von Bülow family scandal. But Aitken was a renowned ceramic sculptor and enamelist, as well



as a celebrated outdoorsman and a distinguished writer. While a student at the Cleveland School (now Institute) of Art, Aitken began sculpting figures at the Cowan Pottery Studio alongside Viktor Schreckengost. He graduated in 1931 and later undertook postgraduate study in Vienna. Aitken set up his own studio in 1931 and began exhibiting prizewinning work in the May Show. Known for his distinctive caricatures of people and animals in a style influenced by his contact with Viennese modernists, he became famous among collectors and dealers alike. He moved to New York in 1935. Aitken married his first wife, ceramicist Anne Laurie Crawford, in 1957. She died in 1984. Years later, Aitken married Irene Roosevelt. The artist's collection was donated to the museum archives by Irene. The collection documents the artist's life and career through visual, textual, and three-dimensional materials, including works of art, artist tools, and molds used to create his works.

The William E. Ward archival collection consists entirely of works on paper created by the artist. It spans his work as a high school student through his career as an artist. Ward was the chief designer at the Cleveland Museum of Art from 1957 to 1993. Born in Cleveland, he was educated at Western Reserve University, the Cleveland Institute of Art, and Columbia University. During World War II, he served in the US army terrain intelligence unit in India and in what was then known as Ceylon, where he developed a lifelong interest in Southeast Asian art. After his military service, Ward worked in the education and Asian art departments of the museum prior to being named head designer. He also was a professor of calligraphy and watercolor at the Cleveland Institute of Art. Ward was married to internationally renowned fiber artist Evelyn Svec. Their private art collection was featured in

several exhibitions at the CIA and the CMA. Ward donated 72 Kalighat watercolors to the museum in memory of his wife in 2003.

John Jackson was a 1977 graduate of the Cleveland Institute of Art. His work was marked by organic and architectural forms in sculpture and drawing. He lived and worked in Philadelphia before returning to Cleveland in 1994, where he earned a living as a carpenter in addition to creating his works of art. Jackson was longtime friends with his teacher and mentor Edwin Mieczkowski, a member of the Anomina group and founder of the Op art movement. Together, they formed the New Cell group with Bea Mitchell, creating collaborative tondo drawings, one of which is now in the museum archives. Jackson was also associated with Zygote Press, where his work was featured in the posthumous exhibition *John Jackson: Works and Processes* in 2006. This collection of artworks, sketchbooks, study materials, journals, and slides documents the creative process of Jackson, with ancillary materials showing his involvement in the Cleveland and Philadelphia art scenes. It also includes personal papers, such as correspondence, calendars, and slides, and an oral history conducted posthumously by a museum archivist with the artist's sisters and friend.

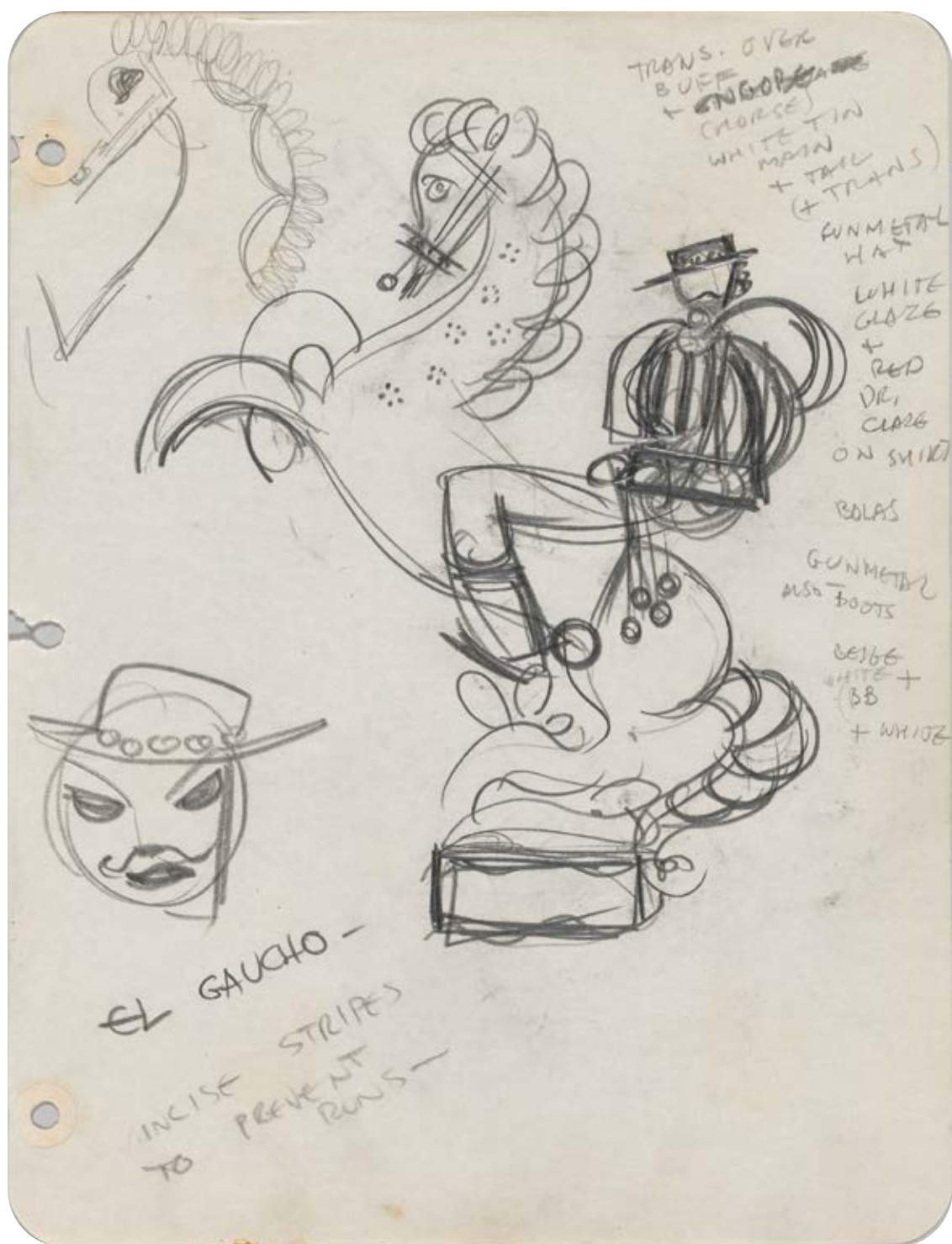
LEFT  
John Jackson with penguins.  
John Jackson collection



RIGHT  
John Jackson's studio  
in Cleveland, 2006. John  
Jackson collection



Preparatory sketch and instructions for creating the ceramic figure **El Gaucho** (undated). Russell Barnett Aitken collection



These collections are available to researchers Tuesday through Friday from 10:00 a.m. to 4:50 p.m. More information about artist papers can also be found on the library website at [library.clevelandart.org](http://library.clevelandart.org). Our clipping files and holdings of artist papers continue to grow, and the collections

of Edris Eckhardt, August Frederick Biehle Jr., and Masumi Hayashi will be available soon. We are happy to accept donations of gallery announcements, artist statements, and brochures, as well as artist papers. We invite you to contact us at [archives2@clevelandart.org](mailto:archives2@clevelandart.org) to help preserve these vital records of our region's shared artistic history.

# Upcoming Member and Supporter Events

## CMA TRAVEL

### South Korea April 2023

Led by William M. Griswold, director, joined by Sooa Im McCormick, curator of Korean art

[For Leadership Circle members](#)

### Florence and Rome October 2023

Led by William M. Griswold, director

[For Leadership Circle members](#)

**To upgrade to the Leadership Circle, please contact Allison Tillinger, program director, at [atillinger@clevelandart.org](mailto:atillinger@clevelandart.org) or 216-707-6832.**



## EVENTS

### VIP Donor Preview for *Impressionism to Modernism: The Keithley Collection*

Friday, September 9, 2022  
10:00 a.m.–2:00 p.m.

Enjoy an open house reception and a preview of the exhibition before it opens to the public.

[For Leadership Circle and corporate members](#)

### Member Preview for *Impressionism to Modernism: The Keithley Collection*

Friday, September 9, 2022  
2:00–9:00 p.m.

Saturday, September 10, 2022  
10:00 a.m.–5:00 p.m.

Enjoy a preview of the exhibition before it opens to the public.

[For all CMA members](#)

### Leadership Circle Lunch and Learn

November 11, 2022, noon

Take a deep dive with Seth Pevnick, curator of Greek and Roman art, for lunch at Aqua di Luca as he explores the representation of various sea creatures, seafood, and sea life in ancient art objects in the CMA collection such as **Red-Figure Fish Plate: Octopi, Mullet, Bream, Shellfish** (c. 340–330 BC).

[For Leadership Circle members at the \\$5,000 level and above](#)

### Collection Insights

Thursday, October 20, 2022  
5:30 p.m.

Curators debut recent acquisitions before they go on view to the public with a cocktail reception.

[For Leadership Circle members at the \\$10,000 level](#)

### Legacy Lunch

Thursday, November 3, 2022  
11:00 a.m.–1:00 p.m.

Emily J. Peters, curator of prints and drawings, gives an exclusive talk at the CMA on *Tales of the City: Drawing in the Netherlands from Bosch to Bruegel*, a once-in-a-lifetime exhibition of rarely seen drawings from the Albertina Museum in Vienna, one of Europe's oldest and finest collections.

[For Legacy Society members](#)

### SAVE THE DATE!

### Member Holiday Party

Wednesday, December 7, 2022

[For all CMA members](#)

**More programming is available to you if you join an affinity group!**

Asian Art Society

Column & Stripe  
(Young Professionals Group)

Contemporary Art Society

Friends of African and African American Art

Friends of Photography

Textile Art Alliance

**To join or learn more, contact [memberprograms@clevelandart.org](mailto:memberprograms@clevelandart.org).**

Affinity groups offer members exclusive opportunities for deeper engagement with the museum's collection through special tours and lectures by curators at the CMA, as well as unique programs, including visits to local venues, private collections, and artist studios. Each group has a distinct identity with programs designed especially for its members.

Those at the Associate level (\$250) or above can join at least one group for free.

# In the Store

①



**CMA Striped Tote**  
**\$15.99 members**  
**\$32 nonmembers**

This tote is inspired by the architecture of Rafael Viñoly, who designed the expansion and renovation of the Cleveland Museum of Art carried out between 2005 and 2012. The tote has adjustable web handles and contrasting lining.

②



**Water Lilies Tote**  
**\$19.99 members**  
**\$30 nonmembers**

Cleveland's *Water Lilies* (c. 1915–26) by Claude Monet is the left panel of a three-part painting, and its companions are in the Saint Louis Art Museum and the Nelson-Atkins Museum of Art. This tote has shoulder-length handles and an interior zip pocket with a magnetic closure. A matching umbrella and a cosmetic case are also available.

③



**Mughal Canvas Tote**  
**\$10.99 members**  
**\$24 nonmembers**

This tote features the illuminated page *Shamsa (Sunburst) with Portrait of Aurangzeb* (1618–1707), from the *Emperor's Album (the Kevorkian Album)* from 1640–55.

SHOP ONLINE AT **SHOP.CLEVELANDART.ORG**. CURBSIDE PICKUP IS AVAILABLE!

# Meet the Staff

The Department of Collections Management's art handling and packing team



Art handlers Barry Austin, Joe Blaser, Tony Cisneros, Jason Willis, and Andrew Robison deinstall **Untitled** (1961) by Richard Stankiewicz, which is traveling to the Jewish Museum as a loan this fall. Due to the sculpture's weight, it must be rigged and placed onto a pallet to be safely moved and staged in storage.

When walking through the galleries or strolling the grounds, have you ever wondered who installs the awe-inspiring artwork? Working almost exclusively behind the scenes, art handlers are responsible for physically overseeing all art movement and gallery installations at the museum. The six art handlers on this team have 87 years of collective experience working directly with our encyclopedic collection. Every day, they put their extensive knowledge of tools, equipment, hardware, installation techniques, and handling skills to use to ensure the collection is safe and accessible to the public while on view. When not installing in the galleries, they can be found bringing artwork to the photo studio to be digitized for inclusion in Collection Online, to the conservation labs for treatment, to the study rooms for curatorial and collection research, and more.

In addition to featuring artwork in its galleries, the CMA lends objects to institutions all over the world for exhibitions. We are fortunate to have in-house packing specialist Chris Elveru, who is well versed in the most current packing methods and materials required to safely ship artwork. Whether for three miles down the road by truck or 3,000 miles by air, each piece is assessed for custom packing. Thankfully, the museum industry has moved away from packing peanuts and straw for cushioning. We now utilize archival, shock-absorbent materials that reduce possible damage caused by vibration and off-gassing from unstable packing materials.



#### TOP

Left to right: Chris Elveru, packing specialist; Tony Cisneros, art handler and team coordinator; Joe Blaser (front), senior art handler; Arthur Beukemann, art handler; Barry Austin, art handler and installation specialist; and Jason Willis, art handler. Not featured is Andrew Robison, art handler.

#### LOWER LEFT

Chris Elveru works with Tony Cisneros to unpack Georgia O'Keeffe's **It Was Yellow and Pink II** (1959), which had recently returned from loan. Chris custom built the crate and all interior packing to ensure this painting traveled safely to three European venues and back.

#### LOWER RIGHT

To fill the empty space in the gallery, Barry Austin, Andrew Robison, and Joe Blaser install John Chamberlain's **Untitled** (c. 1958–59) on a pedestal. Multiple hands and eyes ensure the artwork is stabilized while it is secured to its mount.



# Education Art Collection

New programming for novel experiences

**Molly Phillips**

Department Director of  
Gallery Teaching

**Sabine Kretzchmar**

Manager, Education  
Art Collection

**Missy Higgins-Linder**

Senior Director, Learning  
and Engagement



“Calling All Gumshoes! What in the World?” is an Art to Go unit of mysteries for participants to solve. It includes objects, such as a Mexican **Chocolate Beater** (1900s) and an **Egyptian Mortar and Pestle** (BC 1900–1600s), that are not immediately recognizable. Through close looking, critical thinking, and group discussion, students can develop hypotheses about the objects’ purposes and origins and provide observational details to justify their ideas.

Educational programs at the CMA are designed to spark wonder. Whether on a field trip or in a virtual lesson, we let our learners’ curiosity guide the way. Our exceptional education art collection (EAC) is a powerful resource in this effort, as it allows for a more intimate, multisensory experience with art. Unlike objects in the main collection, these items offer learners *tactile* experiences with original works of art. This teaching collection spans 5,000 years of global human history and includes around 10,000 authentic objects that can be handled by the public both inside and outside the museum.

Founded two years before the CMA opened its doors in 1916, the EAC was initially known as the extensions collection. It “extended” the reach of the museum through mini-exhibitions installed in display cases within schools, libraries, and community centers. It was an ambassador of sorts that offered a glimpse of what the museum had to offer.

As they built the collection, the museum’s

education staff established accession criteria that reflected the educational goals of the time. Its primary audience was children. That is perhaps why there are so many animals, bright colors, and images with clear narrative content in the collection. They also acquired specimens from global cultures or ancient peoples for their instructional potential. To inspire art students, museum educators collected objects exemplifying good design or artistic processes. Ease of transport, replaceability (in case of breakage), and size were also considerations. Today, the EAC’s areas of strength include ceramics, armor, textiles, works on paper, and decorative arts from the Americas, Africa, Asia, and Europe.

After a successful 80-year run and more than 32,000 mini-exhibitions, the extensions program was discontinued in 1992. Today, EAC objects are used in programs like Art to Go, in which docents and museum staff bring authentic artworks—now packaged in themed “suitcases”—into the

community. Visitors to the museum may come across pop-up Art Cart stations designed to offer the general public novel experiences. During both programs, participants can touch and closely examine EAC objects while asking questions and engaging in conversation with a docent or museum staff.

As the field of museum education evolves, CMA staff members have reflected on the role of the EAC within school programs. While we value sharing facts about works of art, we prioritize modeling the many possibilities for *how* to engage with and learn through art. We've identified the broad goals of cultivating "learners" over "knowers" and introducing opportunities for students to practice five capacities in any combination: attention, connection, creativity, perspective, and wonder. How might the EAC best support these goals and classroom-based learning? What is the value of being able to handle works of art?

Intuition and experience suggest that museum encounters that incorporate the ability to touch objects might enhance students' attention, help them make connections, and spark their curiosity. Recent research supports this hypothesis. A landmark 2018 study conducted by the National Art Education Association and the Association of Art Museum Directors found that students who experienced a facilitated single-visit program in an art museum benefited in four interrelated ways: they asked more complex questions, were more open to multiple interpretations, appreciated the physicality of art, and had more vivid emotive recall of the learning experience.

We've seen ongoing evidence of these markers regularly in EAC programs. Kindergarteners studying armor came to the CMA for a guided visit of the Jack, Joseph and Morton Mandel Armor Court, then eagerly touched and carefully examined a 16th-century steel helmet, breastplate, and other pieces of armor in a museum classroom. Students were awestruck by touching a 4,000-year-old Egyptian canopic jar lid, and one high schooler

shared how honored they felt to be trusted with the responsibility of handling valuable artifacts.

EAC programming prompts lively conversations about the purpose of objects and their connections to our own lives and experiences and invites students to practice sustained, multisensory attention with one object at a time. How do we bring this intimate experience to more students?

One solution we tested was adapting Art Cart for our school groups. Modeled after the public Art Cart pop-ups, this format invites tour groups to opt into a 15-minute Art Cart stop as part of their visit. In this version, which will now be offered regularly during fall 2022, classes are broken down into smaller groups of four to six students, each directed to a station with objects and a facilitator. The experience is designed to reach a maximum number of students while still offering the wonder of an authentic hands-on, object-based experience and student-driven discussion with Art Cart facilitators.

Through EAC programs, tours in the galleries, and virtual lessons, students engage their senses, make connections across time and place, get curious, and wonder about the world. The CMA's education staff, the EAC, the museum's galleries, and the world-class artworks are the distinctive teaching resources that help us serve rich and unique learning experiences to students of all ages.

For more information about the museum's education art collection and school programs, visit [cma.org/learn](http://cma.org/learn).

The CMA Art Cart and the Art to Go programs are made possible with support from the Hershey Foundation.

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by the Frankino Foundation, Eva and Rudolf Linnebach, Sally and Larry Sears, and Florence Kahane Goodman. Additional annual support is provided by Gail Bowen in memory of Richard L. Bowen, Cynthia and Dale Brogan, Mr. and Mrs. Walter R. Chapman Jr., the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Pamela Mascio, and the Thompson Family Foundation.

# Alfred M. Rankin Jr.

## Reflections on 50 years of connection with the Cleveland Museum of Art



The Cleveland Museum of Art has been part of Alfred M. Rankin Jr.'s life for more than 50 years. The former president of the board can trace his involvement to his return to Cleveland in 1970 to work for McKinsey & Company. Over time, Rankin became ever more deeply engaged, serving on the board of trustees for 30 years and as president for five, which comprised one of the most transformative periods in the CMA's history: the construction of the new east and west wings and the atrium based on Rafael Viñoly's design and the associated capital campaign. Rankin met with *Cleveland Art* to reflect on his enduring relationship with the CMA.

### History

My family had a long history of engagement with the museum before I became formally involved. My mother was elected as a trustee in 1967, a position she continues to very much enjoy and which led to my parents' interest in collecting art.

My earliest involvement with the museum was after I returned to Cleveland in 1970 following military service in Washington, DC. My wife Viki soon joined the museum's Junior Council, of which she eventually became president. During that period, it became Womens Council and changed its membership policies, opening a new and wonderful avenue for the participation of a broader group of people who care deeply about the museum.

In 1992, I was asked to join the board of trustees. Eventually, I became an executive committee member, a position I held for 18 years, with five of those as president of the board.

It was very clear to me 50 years ago, as it is today, that the CMA is an organization of extraordinary and unusual distinction. In particular, it has the strength of a long history and a continuity based on a commitment to excellence. Fortunately, it has also consistently been blessed with an active board with good leaders. Interestingly, at least in my time of involvement, there has always been a sense of collective leadership on the board, one of working closely with the director. That has seemed to me a real strength. While its directors and board leaders have certainly made distinctive and important individual contributions, there has always been a sense of consensus. Further, as part of a constant process of renewal, the CMA has been able to bring terrific new trustees on board.

Over my time on the board, the core activities of the CMA have always been kept central and have been adeptly executed. These have been supplemented by an emphasis on special activities, which have tended to vary based on the needs of the museum and the temper of the times. This joint focus on core and special activities has led to the distinction the CMA has had, and continues to have, among museums.

### **The Collection**

In just under 30 years of board membership, the whole process of curatorial leadership, acquisitions, and scholarship has consistently been absolutely critical. In my view, curators are key to the acquisition process and its success. It's the excellence and deep involvement of our curators in their fields and their connections with dealers that have enabled the museum to be knowledgeable about the needs of the collection and what objects are available, and to be productive in terms of scholarship.

In addition, the CMA's curators and directors have encouraged art collecting, often with long-term benefits for the museum. For us, collecting began with the support of Sherman Lee in the area of Chinese porcelain in the early 1970s, and our

collecting continues in other areas to this day, with the benefit of curatorial knowledge.

Overall, the museum has a terrific approach to making decisions about adding to its collection: curators make recommendations and then the director works through which ones best meet the needs of the institution. This process has given the collection real balance, and it means that acquisitions are driven by the overall needs of the museum. This has, I think, helped keep the CMA focused on its specific niche in the museum world, one of having a smaller collection with its objects consistently of the highest quality. Further, during the time I was on the board, the CMA was able to acquire significant large collections in North Indian and African art, which provided paths to broaden its holdings in underrepresented areas, while continuing to acquire objects of the highest quality.

### **Exhibitions and Education**

A second area of core activities is exhibitions. There have been some extraordinary exhibitions over the years. Two of many examples I particularly remember include *Artistic Luxury: Fabergé, Tiffany, Lalique*, which Stephen Harrison, former curator of decorative art and design, organized, and *Shinto: Discovery of the Divine in Japanese Art*, which Sinéad Vilbar, curator of Japanese art, put together.

Another core area of activity is education, in which the CMA has had a quite distinctive commitment. During my time on the board, those programs continued to grow, particularly by using technology to provide greater reach and depth. The education programs have been a terrific way to engage the public, developing visitors' interest in art and then deepening that knowledge.

### **The Building Program**

Beyond these core areas were distinctive activities for special programs. A number of those came along during the time I was on the executive committee and was president of the board.

Of course, the most critical and important of those was the building project. Looking back, it's clear that this was an extremely complex program.

It was nurtured by a great many people in different ways. It's a wonderful story of vision and collaboration. While you can talk of the building program and fundraising and financing separately, they were really part of a linked process that was complicated. A lot of the actual construction was going on when I was president, but the groundwork was done by those who came before me. Time and again, collective leadership helped work through many difficult issues.

The first key decision in the program was the selection of the architect in September 2001. Rafael Viñoly's great building design was absolutely critical to the project's success. The design process and building program were enhanced by a strong building committee's oversight of the project. A maximum cost for the project was set. Meeting that cost required creative interplay with Viñoly to adjust his design to be more economical while still achieving his conceptual vision. In fact, we were able to come in essentially on that ultimate budget with an outstanding design.

The second key decision was to undertake the project in two phases. While the objective was clearly to complete both phases, doing the east wing first provided the potential for pause, if that became financially necessary, given that the path to raising the money for the entire project was initially unclear. Over time, both phases were undertaken because the fundraising path became clearer. Decisions were made thoughtfully to use a portion of the art acquisitions budget to help the fundraising program and to ask the Huntington trust, which had a long history of backing CMA building projects, to support the building project in a way that protected long-term annual support of the CMA. All this helped make the decision to move forward with the building project a prudent decision.

A third key decision, based on the board's long-term commitment to minimally disrupt the CMA's public activities, was structuring the project in a way that involved closing the museum entirely only for a short time.

### **The Directors**

I can't think back over this period of my association with the CMA without reflecting on the museum's directors. There were many I knew or was involved with. I knew both William Milliken and Sherman Lee. While they were before my time on the board, they certainly set in motion an extraordinary process of collection building and scholarship that provided an outstanding platform for the directors who followed: Evan Turner, Bob Bergman, Katharine Lee Reid, Timothy Rub, David Franklin, and William Griswold, with Debbie Gribbon assisting during a couple of gaps between directors. Each continued the process of building an even more outstanding CMA, always expanding the key elements of the vision set early on.

Bill became director when the building program was almost complete. That gave him the opportunity to take full advantage of a magnificent new building, the collection, and all the other activities. At the same time, he has had to deal with new issues: the problems of COVID-19, the winds of social change, and an enhanced emphasis on cultural property concerns, all of which are complex issues on their own.

### **The Future**

The process of adjusting the focus and responding to evolving needs over time has gone on as long as I have been involved with the CMA. While there will always be new challenges and opportunities for the museum, I have every confidence that the CMA will continue to move forward with excellence in all it does and to lead in the museum world. Certainly, right now, we are seeing that being done in a wonderful way under the leadership of Bill and the board of trustees, to provide an appreciative and involved public with many great art experiences. For me, being a part of this great institution as an active trustee for almost 30 years has been a wonderful experience.

# Collection and Exhibition Programs through December 2022

## LUNCHTIME LECTURES

### Gartner Auditorium

Come to the CMA for a quick bite of art history. Every first Tuesday of each month, join curators, conservators, scholars, and other museum staff for 30-minute talks on objects currently on display in the museum galleries.

#### Tuesday, September 6, 2022, noon

A Concurrent Study of Two Maya *Incensarios*

Elena Mars, Samuel H. Kress Fellow in Objects Conservation

#### Tuesday, October 4, 2022, noon

CMA Backstories: Women Collectors Build Cleveland Collections

Leslie Cade, Director of Ingalls Library and Museum Archives

#### Tuesday, November 1, 2022, noon

New Light on an Ancient Bronze: Ongoing Research on the Cleveland Apollo

Seth Pevnick, Curator of Greek and Roman Art, and Colleen Snyder, Associate Conservator of Objects

#### Tuesday, December 6, 2022, noon

How to Read Korean Animal Paintings  
Sooa Im McCormick, Curator of Korean Art

## ARTIST IN THE ATRIUM

### Ames Family Atrium

Every third Saturday of the month, stop by the Ames Family Atrium between noon and 4:00 p.m. to get a firsthand look at the art-making process. Each month, engage and interact with a different Northeast Ohio maker during pop-up demonstrations and activities. See their work unfold and learn how artists create.

Visit [cma.org/AITA](http://cma.org/AITA) for more information on each date.

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## DISTINGUISHED LECTURES

### Gartner Auditorium

#### Sunday, September 25, 2022, 2:00 p.m.

The Dr. John and Helen Collis Lecture: Reimagining Early Greek Art at the MFA, Boston

Dr. Phoebe Segal, Mary Bryce Comstock  
Curator of Greek and Roman Art,  
Museum of Fine Arts, Boston

Dr. Segal presents the newly renovated gallery devoted to early Greek art, one of the greatest strengths of the MFA, Boston's world-renowned antiquities collection. Step back in time to the days of the emergence of the Greek city-state and discover the innovation and creativity of early Greek artists responding to local traditions and new ideas from abroad. Learn about the design strategy and digital media assets that transport visitors to ancient Greece and make the past present.

#### Saturday, October 22, 2022, 2:00 p.m.

The Fran and Warren Rupp Contemporary Artists Lecture: In Conversation: Tyler Mitchell and Key Jo Lee

Tyler Mitchell and Key Jo Lee, Associate Curator of American Art

Artist, photographer, and filmmaker Tyler Mitchell (American, b. 1995) introduces new narratives about Black beauty and desire, embracing themes of the past and creating fictionalized moments of the imagined future. Mitchell joins Key Jo Lee, associate curator of American art, for a conversation about his approach to image making, including recent works on view at the CMA that present dreamlike, bucolic vignettes of Black people at leisure and play in a reimagined American South.



PHOTO TYLER MITCHELL

Artist, photographer, and filmmaker Tyler Mitchell

## EXHIBITION PROGRAMS

### Gartner Auditorium

#### Friday, November 11, 2022, 6:00 p.m.

The Art of Collecting

Heather Lemonedes Brown, Virginia N. and Randall J. Barbato Deputy Director and Chief Curator, joins sneaker collector and authenticator Sadelle Moore (StockX), comic book collector Ben Joines-Mundy (Carol & John's Comic Book Shop), and music critic and record collector Annie Zaleski (*Duran Duran's Rio*) for a conversation about the passion that drives collecting. This program is held in conjunction with *Impressionism to Modernism: The Keithley Collection*.

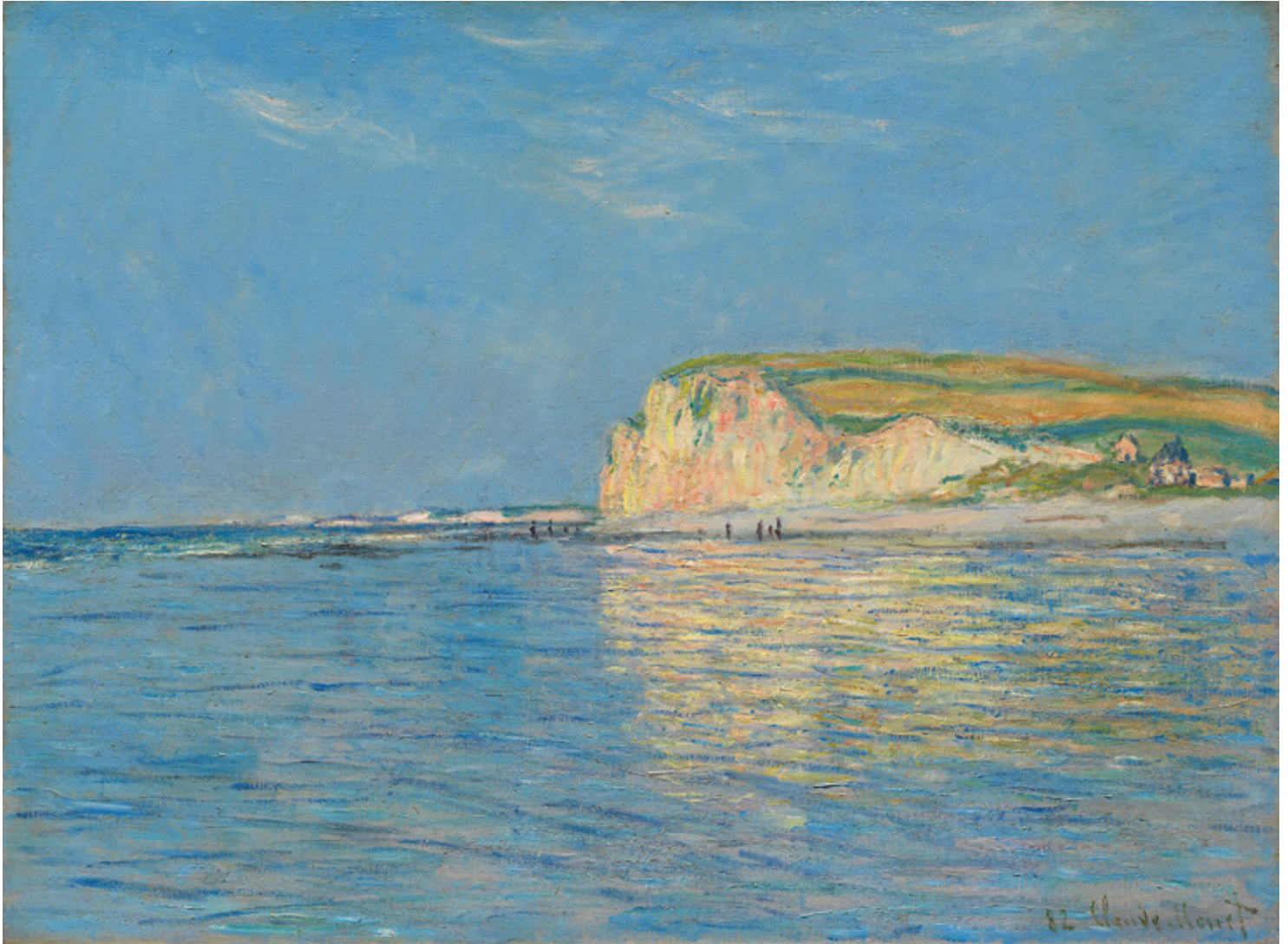
## SAVE THE DATE!

The Keithley Symposium: Monuments and Memory

Wednesday, December 14, 2022  
Case Western Reserve University

Thursday, December 15, 2022  
Gartner Auditorium

# Leave a Legacy



**Low Tide at Pourville, near Dieppe, 1882** 1882. Claude Monet (French, 1840–1926). Oil on fabric; 59.9 x 81.3 cm. Gift of Mrs. Henry White Cannon, 1947.196

Carry forward our founders' vision  
for a cultural wellspring of art for  
the benefit of all the people forever.

Share your love of art and leave a legacy for the benefit of all  
the people forever.

A gift to the Cleveland Museum of Art will ensure its future  
for generations to come. Make a gift—make a difference.  
Share your intentions for a legacy gift and celebrate your  
commitment as you join the members of our Legacy Society.

Contact the Office of Major and Strategic Giving to discuss  
the many ways you can make an estate, life-income, or  
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**216-707-2588**.

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## Museum Hours

Tuesday, Thursday,  
Saturday, Sunday  
10:00 a.m.–5:00 p.m.

Wednesday, Friday  
10:00 a.m.–9:00 p.m.

Closed Monday

## Telephone

216-421-7340 or  
1-877-262-4748

## Website

[www.clevelandart.org](http://www.clevelandart.org)

## ArtLens App

Wi-Fi network "ArtLens"

## Membership

216-707-2268  
[membership@clevelandart.org](mailto:membership@clevelandart.org)

## Provenance Restaurant and Café

216-707-2600

## Museum Store

216-707-2333

## Ingalls Library

Tuesday–Friday  
10:00 a.m.–4:50 p.m.  
Reference desk: 216-707-2530

## Ticket Center

216-421-7350 or  
1-888-CMA-0033  
Fax: 216-707-6659  
Nonrefundable service fees  
apply for phone and internet  
orders.

## Parking Garage

The museum recommends pay-  
ing parking fees in advance.

Members: \$7 flat rate  
Nonmembers: \$14 flat rate  
Seniors: \$2 flat rate every  
Tuesday

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## Questions? Comments?

[magazine@clevelandart.org](mailto:magazine@clevelandart.org)

## Exhibition Support

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## New on View

Dr. John and Helen Collis Family Gallery |  
Gallery 102B

The helmeted war goddess Athena strides forward to the left on this wheel-made ceramic oil vessel, raising her spear and a round shield emblazoned with a red snake. Facing no adversary but flanked by two cocks, she holds a pose that recalls those on Panathenaic prize vases, the large black-figure amphorae filled with Athenian olive oil and awarded to athletic and equestrian victors in the quadrennial Panathenaic Games.

Beside the roosters stand two bearded, wreathed men, each holding a forked stick. Uniquely among surviving vases, inscriptions seem to identify these men as *hieropoioi* (doers of sacred things), officials charged with administration of sacred ceremonies and contests. Though not an official prize vase, this fine vessel clearly commemorates Athena and the famed Panhellenic festival held in her honor.

**Black-Figure White-Ground  
Lekythos (Oil Vessel): Athena  
between Cocks and Hieropoioi  
(Officials)** 500–485 BC. Attributed  
to the Athena Painter (Greek, Attic,  
active 500–475 BC). Ceramic; h. 29.7  
cm. Leonard C. Hanna Jr. Fund,  
2022.42

